the Link

Concordia's Independent Newspaper

Tuesday, March 22, 1994
Concordia University

Volume 14, Number 39
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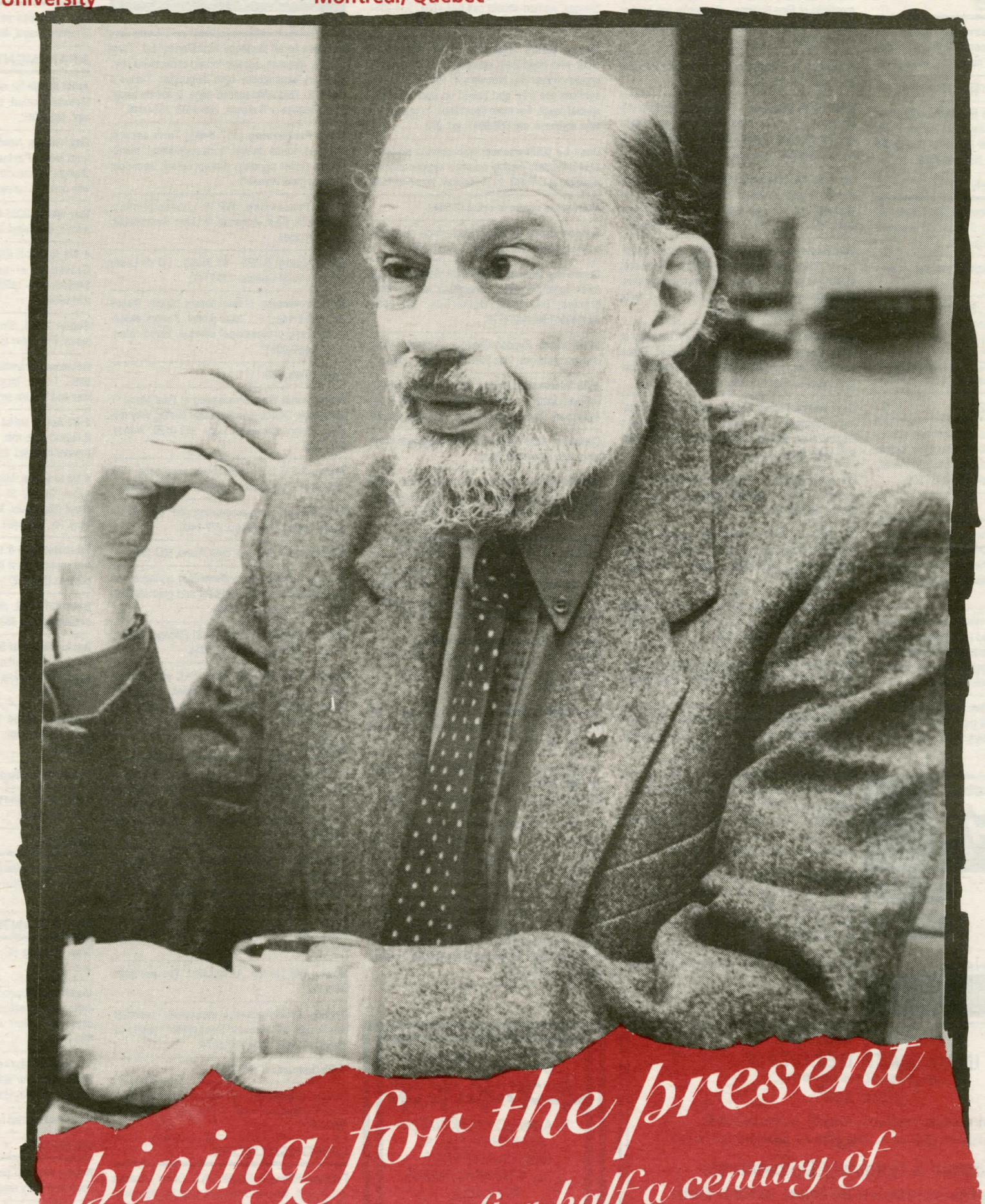

photo by Robert Bodrog

pining for the present

Allen Ginsberg after half a century of writing for a generation.

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AGENDA

The Agenda is a free service to publicize Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info at our office, room H-649 in the Hall building, or mail it, indicating AGENDA on the envelope. Deadlines are 4pm, Friday for Tuesday issues, and 4 pm Wednesday for Friday issues.

Tuesday, March 22

"The Reassertion of Native Nationalism," a brown-bag lecture by Concordia Political Science Professor Gerald Alfred. 12 noon, 2149 Mackay.

RALSA General Meeting. 2:45pm, Hingston rm 130

"Power versus Flow: the Ste. Marguerite River Crisis," an information evening about the economic, environmental and political impact of this Hydro mega project. 8 pm, H-505. Info: 848-7585.

Wednesday, March 23

Makeda Silvera will read from her latest book, *Her Head A Village*. 12 noon, Simone de Beauvoir Institute Lounge, 2170 Bishop. Free.

Classics Students' Association Bake sale. 9 am - 4 pm, Hingston Hall Lobby.

"Revolution and Workers - Socialism from Below" A meeting and discussion sponsored by the International Socialists. 7:30 pm, H-771.

C.A.U.S.E. General Meeting, featuring John Asfour speaking on "Poetry in Translation." Noon. LB-510.

Thursday, March 24

KETOS - a Montreal based environmental education group will present a video & slide show, lecture and discussion on industrial pollution in the St. Lawrence River. 8 pm, H-507. Info: 848-7585.

GENERAL

Native Students: Please contact the Native Student Centre if you are graduating in the Spring or Fall convocation ceremonies. Your achievements will be honoured at a community dinner and dance. Info: Audra, 848-7327.

Peer Health Educators: Health Services is recruiting students to be trained as volunteers for next year, providing other students with information on AIDS, safer sex, birth control, alcohol, sexual assault. Info: Diane Bellemare, 848-3575.

Concordia Queer Collective meeting schedule: First & 3rd Fridays at 5:30 pm, P-102 - General Meeting. Second & 4th Fridays, Z-105 - Discussion Group. Info: 848-7414.

Coming Out Support Group - Questioning your sexual orientation? Mutual support in a warm & friendly atmosphere. Women: Thursdays, 7 pm. Men: Wednesdays, 7 pm. MI-02 (basement), 2130 Bishop. Info: 848-7414 or 848-2859.

Eat Your Peel Strategy meetings every Friday, 10 am, Q-PIRG, 2130 MacKay. Info: 848-7585.

Have you ever been refused an apartment? Project Genesis is looking for volunteers to help fight racism and discrimination in housing. Info: Denyse or Anne-Marie at 738-2036.

Attention Native Students! Regular bi-weekly meetings of First Nations - Concordia are held at the Native Student Centre, 2110 MacKay, 3rd Floor, Fridays at 1 pm. Info: 848-7327.

Project 10 is a support group for lesbians, bi's and gays aged 14 - 25. Info: 989-1885.,

Multi-Faith Dialogue - Brown bag discussions designed to promote understanding between members of different religious faiths. Wednesdays at noon, T-305 (the Graduate Students' Lounge).

Services for Disabled Students: Volunteers are needed to help us deliver many of the services our students use, such as readers, tutors, and assistants. Info: H-580, 848-3525, or AD 130, 848-3536.

Ham Radio meetings: personal two-way radio,television, computers, radio BBS, satellites, shortwave, electronic projects,emergency communications. Meetings every Tuesday, 7 pm, in H-644-1. Info: 848-7474 and leave a message.

Concordia Irish Society meets every Thursday at 8 pm. Come for coffee and enjoy yourself. Office also open through the week during certain hours. 2020 MacKay, Rm 103. Info: 848-7411.

Bienvenidos Todos! Anyone interested in becoming a member of the Latin American Students Organization should contact Roberto, 848-3532, 333-1947. Hasta Pronto.

We Are a Group of Pak-Canadian students trying to form a club for Pakistani students. If you would like to help call, Adil, 287-0774.

Tel-Aide is a 24-hour telephone listening service and crisis line seeking volunteers who are empathetic and non-judgemental. Training is provided. Info: 935-1105.

Concordia Association for Undergraduate Students of English (CAUSE) meets every Wednesday at 5 pm, 2020 MacKay, P-103.

The Indian Students' Association invites you to become a member. Trips and other social events are planned. Info: 848-3533.

The Sociology and Anthropology Students Association needs students to help organize events. Info: Chuck Walsh, 522-6692.

Counselling Workshops/Groups - Sign up now for groups on: coping with loss and grieving; understanding your family; assertiveness training; building positive relationships; personal empowerment and career & educational planning. Info: Counselling & Development, 848-3545/3555.

Birth Control Workshops: Not sure what method is right for you? Explore your options in a small group setting with a health professional. March 31, 12 noon-1:30 pm, 2155 Guy, Room 407. Information: 848-3565/3575.

Hey Cool People! CRSG is looking for volunteers. Drop by H-647.

International Socialist Students' Association meets every Wednesday at 7:30 pm in H-771. There's nothing "left" but us. Information: Deborah, 521-1983, 848-7474.

Witamy! Newly-formed Polish Students' Association is looking for members! Info: 744-4386.

WOMEN

24 Hour Hotline & Crisis Line, Montreal Sexual Assault Centre, 934-4504.

Montreal Sexual Assault Centre needs volunteers for its 24 hour telephone crisis line. Concerned, bilingual women should call 934-4504, 934-9354, ext. 452.

Literacy Centre. Anglophone women aged 16 and older who need help learning to read and write should contact the Women's Y. Personal tutoring services are free and based on each student's special needs. For more information, to volunteer or refer someone, call 866-9941, ext. 278.

Don't be Whitewashed! Non-chlorine bleached, environmentally-friendly women's hygiene products available at Q-PIRG, 2135 MacKay. Info: 848-7585.

Mouvement contre le viol: 842-5040.

Support Group for young Black single moms with young children. Info: 485-1670, CLSC-NDG.

Centre des femmes de Montréal: Services de première ligne, 842-4780; Service aux femmes immigrantes, 842-0814; Option'Elle, 842-6652; Formation'Elle, 842-4776.

CLSC metro: Support Group for women living in abusive situations. Info: 934-0354, Angela Idelson.

AIDS Intervention Centre: Women living with HIV can participate in a group process. Sexuality & self-esteem are the focal points. Info: 934-0354, France.

Centre for AIDS Services for Women needs volunteers. Info: 954-0170, Basia.

Self-Help/Mutual Aid Group for women with eating problems and body image issues, sponsored by the McGill Sexual Assault Centre. Info: 398-2700.

The Montréal Assault Prevention Centre offers a self-defense course called ACTION for women. Each course provides verbal and physical techniques to help women deal with any type of aggression. Info: 284-1212. For Information on courses on campus, call the Women's Centre, 848-7431.

Women's Employment Counselling at the "Y" helps women to seek employment, return to work or explore their interests and aptitudes. Eng. & Fr. Free. Info: 866-9941.

Non-Custodial Mothers - You are not alone. Part-time moms, support group for non-custodial mothers. Info: Heidi, 844-8578.

The Women's Studies Students' Association has been resurrected. Help us become a force on campus. Tuesdays, 8 pm, basement, 2130 Bishop.

Women's Spirituality Circle meeting weekly to explore the dynamics of spirituality in our own lives. Discussions, readings, ritual, visualization, Tuesdays 11:30-1:00, Annex Z, Rm 105. Info: Daryl Ross 848-3585.

Shakti is a Women of Colour Collective embodying a Womanist direction. We are anti-racist, anti-sexist, anti-classist and lesbian & bi-positive. All women of colour are invited to participate. Leave a message at 398-7432.

CLASSIFIED ADS

Rates: 20¢ per word for Concordia students (CUSA), 25¢ per word for other students and business ads. Deadlines are 4pm Friday for Tuesday issues, 5pm Wednesday for Friday issues. Come to room H-649 in the Hall building and fill out one of our painless forms. Hours: Mon-Fri, 10am-5pm. Ads must be accompanied by payment, or they will not run. We do NOT take classified ads by phone, fax, or mail.

TYPING

Success to all students! WordPerfect 5.1. Term papers, résumés, access forms, applications, etc. 23 years experience—both languages, 7 days a week. $1.75/double-spaced page. 2 streets away, Peel. Paulette or Roxanne, 288-9638, 288-0016.

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Typing Tom, 738-1171.

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Typing WP 5.1, $1.25/double-spaced page. Pick up/Deliver, Downtown or Loyola. 482-2816, Walter.

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RECREATION

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APARTMENTS

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Gay Village: Newly renovated 3 1/2, 50 metres from Metro Papineau (10 minute ride to SGW). Skylight, hardwood floors, new cupboards. Sublet with option to renew. Available April 1. 598-5913.

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4 1/2 for rent! Esplanade Str. (near Bernard). Ground flr w/ back yard, near 80 busline. $400/month + utilities. Available May 1st. Lauren, 276-5956.

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Roommate wanted. Immediate. 5 1/2, Coloniale - $265. Triplex. Must be relaxed, responsible, like cats and tolerate smoker. Call Jen, 282-0008.

2 1/2 Apt. to sublet. Available May 1st. Sherbrooke & Rosedale, 5 min. walk to Loyola. Firnished. Heat & water included. $395, negotiable. 484-4417.

4 1/2 to sublet. May 1 to Sept. 1. $430/month plus hydro. Ontario St. and Beaudry in the east end. Great neighbours. Modern with back yard and balcony. Ph. 523-0464 and leave message.

To share: large 8 1/2 on Park Ave. $300 + util. for two rooms. Must be clean, mature, gay/straight positive. David: 271-4286, Althea: 270-0291.

Beautiful 4 1/2, near Loyola. Equipped, parking available, $365. 462-9370, 486-4077.

Apt to share until September or +. Near Concordia campus on Sherbrooke St. Very safe, clean and large rooms. Loyola bus in front. Monthly minimum. Tel: 287-9457.

Lesbian wanted to share large 4 1/2. Jeanne Mance/Fairmont. Bright, sunny room. $212. 276-9949.

Luxurious condominium. 934-3756, 845-2381.

Sublet 4 1/2 near Hall Building. $600/month, negotiable. 933-6802.

WANTED

Saxophone players needed for busking purposes. Reading necessary. Day, 933-1882. Evenings, 689-2885.

HELP WANTED

Tree Planting BC, Spring '94. Bugbusters. Call Joe, 278-4645.

Room and stipend in exchange for 20 hrs/wk caring for disabled boy. Must be available 3-4 days/wk after 3pm. 5 minute walk to Loyola shuttle. 484-7676.

Commerce/Marketing student is needed as agent/partner for well-known visual artist. Excellent earning potential. Box 1012, St. Lnt, Que, H4L 4W3

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Education department tampers with grades

by Jennifer Ditchburn

Students in Concordia's education department may be shortchanged at the end of the semester—a department policy says marks may be altered at the last minute if there isn't a "reasonable distribution of grades" in their classes.

In a faculty-wide memo dated March 4, acting education department chair Richard Schmid asked instructors to ensure that grades are distributed proportionately. Vice-Dean of Student Affairs Sylvia Carter "has explicitly refused to accept inflated grade sheets," the memo says.

Carter would not comment on the memo but Schmid says he has never refused to co-sign a grade sheet, or interfere with how faculty grades students.

"An 'A' means outstanding and every grade cannot be outstanding. I was reminding faculty of this," Schmid said. "There is no fixed standard. Grades are used to evaluate an individual's achievement level."

However, Schmid's memo follows one with a similar message to education instructors, from the department's official chair, Jonathan Baggaley. In July 1992 Baggaley circulated a memo instructing faculty that he would "maintain a watch" for disproportionate high and low grades.

"I do not intend to co-sign final course grading sheets which do not maintain a reasonable distribution of grades," wrote Baggaley, who is now on sabbatical.

Baggaley also asked instructors to see if any of the grades on a returned grade sheet could be "fairly adjusted," as long as they didn't conflict with grades already given to the students.

Serge Desnoyers, a student in the Teaching English as a Second Language program of the education department, says he is not at all pleased with the grading system within the education department.

"I agree that if the whole class gets straight As that it's meaningless. But I don't like people playing with my grades after they've been calculated already," Desnoyers said. "How do you know that through random fluctuation you don't get 15 geniuses in a class?"

Another student in the program, who asked to remain anonymous, says Schmid's suggestions unfairly pressure new faculty and part-time faculty members to toe the line and even out the grade spread.

"I agree there should be standards but faculties should set their standards according to achievement. It's unfair to arbitrarily say there should be a certain number of As, Bs, and Cs in a given class," he said. "Before the professor starts the class he should know what constitutes high achievement in the class.

"It's incredible to walk into a class that's already loaded against you."

But Schmid said while there is always the chance of having several good students in a class, giving all of them high grades is problematic.

"There is that possibility but that creates a dilemma you can't get out of, suggesting that everyone in the course is the same," he said.

If a class has a disproportionate number of high or low grades, the instructor is most likely giving assignments and tests which do not reflect different levels of achievement, Schmid added.

"We get complaints from students who are saying why should they try harder when the whole class gets an 'A' anyway. You are not challenging the students by giving out inflated grades, and you could be giving them a second-rate product," he said.

Philip Abrami, a professor in the department, agrees that grade inflation hurts students, but doesn't mark his students on a curve.

"Personally I have two criteria for grades: that they be fair and meaningful. This can be sacrificed if you're too lenient or too difficult," Abrami said. "But you can't really say without examining the student's work first."

CSU elections pushed back

The Concordia Student Union has extended the nomination period for its council of representatives, pushing forward their general elections yet again.

With only 17 students running for the 30 seats on the council of representatives, CSU had no choice but to extend the deadline to noon this Friday.

As it stands, even if those 17 candidates all received a yes vote from students and were acclaimed, 13 seats would remain empty on next year's council.

"The nomination period wasn't long enough," said CSU co-president Lana Grimes. "Students needed to catch their breath," she added, referring to the recent referendum.

Grimes explained that the "referendum was a priority. That's why everything got shifted back. There wasn't sufficient time."

"It was also close to second semester mid-terms for some faculties," CSU co-president Philip Dalton said.

Grimes said that it's not student apathy that has caused the vacancies, pointing to the ten nominations for presidency.

The nomination period for presidency will not be extended.

There are not enough nominees to fill all the seats for any faculty. Campaigning will end on April 4 for all positions and the general elections will be held on April 5, 6, 7.

—Paul Hainsworth

More name-calling over Middle East

Three weeks following a controversial Palestinian display in the Hall building, the Save All Jews Everywhere group created more Jewish-Arab tension at Concordia with posters and slogans of its own.

"If you can't forgive Hitler, why Arafat" and "Six Million Never Again" were some of the catch-phrases at SAJE's table yesterday. Students crowded around the display in an emotional scene reminiscent of last month's incident.

Engineering student Sal Natsheh said he had no problem with any of the display except for a poster which "mourned the deaths of Jewish Israeli soldiers," all "killed by Arafat's terrorists."

"Those soldiers didn't die by terrorism. Civilians die by terrorism," Natsheh said. "People shot in a mosque are killed by a terrorist."

Howard Silbiger, president of the Concordia chapter of SAJE, maintained the display was not is response to that of the Concordia Collective for Palestinian Human Rights, but simply marked a time to mourn Jews who have been killed.

—Jennifer Ditchburn

Montreal Salvadorans vote

But elections mired in accusations of fraud and corruption

by Ingrid Bejerman

Although thousands of miles from home, El Salvadorans living in Montreal turned out in large numbers Sunday to vote in their country's first democratic elections in 20 years.

More than 700 members of the community spent the day at Centre Lajeunesse, surrounded by dance, music, theatre and food—but the focus was on the elections.

José Santamaria, a representative of the FMLN (Farabundo Marti Liberation Front), one of the parties participating in the elections, said El Salvador is at an historical crossroads.

"These elections are historic, because they are the first in El Salvador to have candidates from the entire political spectrum," he said.

The elections are the result of a peace treaty hammered out by the FMLN and the army and signed Jan. 16, 1992. The treaty called for reform of several institutions, including the armed forces, the public security police, the electoral system, the judicial system and the labor code.

"These accords were to guarantee the total respect for human rights and reunify Salvadorian society," said Santamaria.

Poverty and human rights abuses in El Salvador have reached such drastic proportions that most people are not even aware of their rights, he added.

But organizer José Alfredo Mejia was less optimistic about the peace process.

"The implementing of several parts of the peace accords have been delayed and the situation unfortunately remains the same," Mejia said. Most Salvadorans do not have much faith in the elections because of all the corruption and fraud that has taken place in the past, he added.

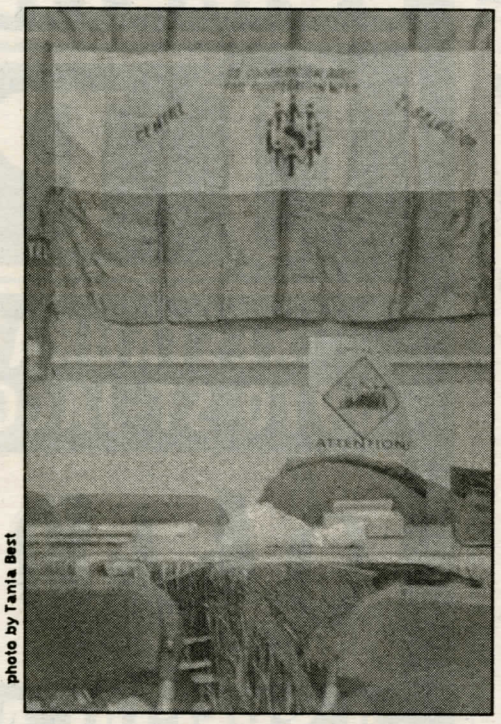

photo by Tania Best

Indeed, although over a 1,000 international observers monitored the election process, yesterday the FLMN charged the army with electoral fraud.

Results were still unofficial when the Link went to print, but the right wing ARENA party was in the lead.

Such a victory would come as no surprise as El Salvador is a country that has always been dominated by a handful of rich landlords.

"They own 70 to 80 per cent of the land, said Dan Ahmad, former member of Concordia's Latin America Committee and an organizer of Sunday's event.

"The division between rich and poor is much sharper than in North America. It is a semi-feudal capitalistic structure," he added.

"People are not paid enough to survive."

The tradition of resistance also goes back a long way.

In 1932, Farabundo Marti, a great guerilla fighter, led an uprising against the landlords. More than 30,000 peasants were killed in the massacre that ensued.

Although this brutal act of repression sent resistance underground for decades, Marti became a hero. In the early 1980s, a number of left-of-centre groups joined together to form the FMLN, named after Marti, to pressure the right wing dictatorship controlling El Salvador to redistribute land and food and make the country more democratic.

The army responded with assassinations, torture and repression, turning El Salvador into a pool of blood.

"All leftist candidates were targets. Many were assassinated," said Ahmad. "The range of discussion narrowed, became non-existent. It was not permitted."

The FMLN and other oppositionary forces acted in kind.

"They took on radical means. They adjusted to the environment built up around them," said Ahmad.

From 1980 to 1992, the FMLN coalition pitted itself in a bloody civil war against the army and its main political supporter, the ARENA party.

More than 75,000 people were killed and one million displaced, many of which came to Canada as refugees.

A discussion on El Salvador and its election, sponsored by the Latin America Committee, will take place tomorrow night at 7:30 pm in the Hall Building.

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New wheelchairs improve lives

by Harry Rudolfs

TORONTO (CUP)—Hazel Self lost the ability to walk after a diving accident. She believed she would never be able to ride a horse again, until she met Czeslaw Cimachowski, a pioneer in the field of wheelchair recreation.

After working with Hazel, Cimachowski came up with a saddle which enabled her to ride again.

"It was like a victory. She told me it was something very special to be on an equal level with other riders," said Cimachowski.

"People know about sports equipment and rehabilitation equipment," he added. "But they're unaccustomed to thinking in terms of recreation equipment for wheelchair users."

Cimachowski has been operating his company, Adapt Ability, in Toronto's harbour district for the past year. At present, he has three full-time employees, including a designer and a technician. He designs and builds custom equipment for wheelchair users, as well as running wheelchair maintenance clinics for operators.

Cimachowski designed a second product for Hazel after hiking in Killarney Provincial Park in northern Ontario and wondering why his wheelchair-bound friend could not be there as well. The same day, he drove to Toronto and began working on a hiking chair. A few days later he finished the chair and returned to Killarney with Hazel. They hiked the entire trail and had a wonderful time.

The device looks like a standard four-legged chair, except that it fits in the trunk of a car and comes with detachable handles.

"I'm working with abilities. The idea is to bring people back into active life"

User-friendly wheelchairs

Keeping the costs down, and making simple and safe products are the prime motivations behind Cimachowski's work.

He's working on developing a less expensive models than those presently on the market so people can afford to have more than one wheelchair.

"The chairs we have right now are very nice, but the price is too high for people to have more than one wheelchair. This is very important for someone who works," he said.

"When your shoes are wet, you put on another pair of shoes. I'd like to give people in wheelchairs the same choice," he added.

Cimachowski thinks of a wheelchair as a mobility device, not a piece of medical equipment. Many wheelchairs cost upward of $7,000 and are often over-gadgetized.

"Very often people only need a simple switch, but instead they have a complicated computer that they don't know how to use properly," he said.

Cimachowski believes that an over-reliance on specialized equipment can be an isolating factor.

"People often have complicated equipment and all you need is a friend to help you," he said.

"People can change their own flat tires at home without calling a technician," he added. "They can call up friends and work together and afterwards have coffee. That's what I mean by integration."

Around the clock repair

Cimachowski also hopes to open up a 24-hour repair service for clients so that wheelchair users can have their equipment fixed within hours of it being broken. He is updating his files to make sure he has the correct parts on hand when the service goes into effect.

Cimachowski is rich in ideas, but funding for his prototypes and designs is another issue. His status as a business makes him ineligible for government funding, and bank loans are out of the question because he has no collateral. As well, since his business is a year old, it doesn't qualify for a New Ventures loan.

But, despite the bleak financial situation, Cimachowski knows he is on the cutting edge.

"I'm not working with disabilities," he said, "I'm working with abilities. The idea is to bring people back into active life and allow them to be fully integrated with the community-at-large."

"But people have to let me know what they need," added Cimachowski, "Working together, we can come up with something so they can go for it ."

Recovery may not reach students

by Arn Keeling

OTTAWA (CUP)—Unprecedented—that's what a new Statistics Canada survey said about unemployment among young people during the last recession.

And the employment outlook for the coming summer may not be much better, despite the gradual economic recovery over the winter.

The report, released this past month, was written by Deborah Sunter of the household surveys division of Statistics Canada. It focuses on the labour participation of young people aged 15 to 24.

Titled "Youths—Waiting It Out," the report examines how youths have fared in thejob force during the recession.

The news is not good, concludes Sunter.

Since the peak of youth employment in 1989 (when 59.2 percent of youths were employed), "youths have borne a disproportionate share of job losses," Sunter said.

By November 1993, only 49.8 percent of youths, both students and non-students, were employed.

Employment among students specifically has also dropped during the recession.

Statistics

Participation rate (those looking for work):

	1993(June)	1994(February)
all youths (15-24):	70.3%	59.0%
students (full-time)	58.1%	39.5%

Unemployment rate(those looking for work without finding any)

all youths (15-24)	18.5%	19.8%
students(full-time)	18.9%	15.0%

In a statement addressing the report, the chair of the Canadian Federation of Students called the problem of youth unemployment "a social catastrophe." Carl Gillis said government should take "immediate action" to curb the problem.

Yearly unemployment averages among young people are strongly affected by summertime student unemployment, which has reached as high as 20 per cent in the last two years.

Sunter stresses that not finding part-time or summertime employment has dire consequences on students' futures.

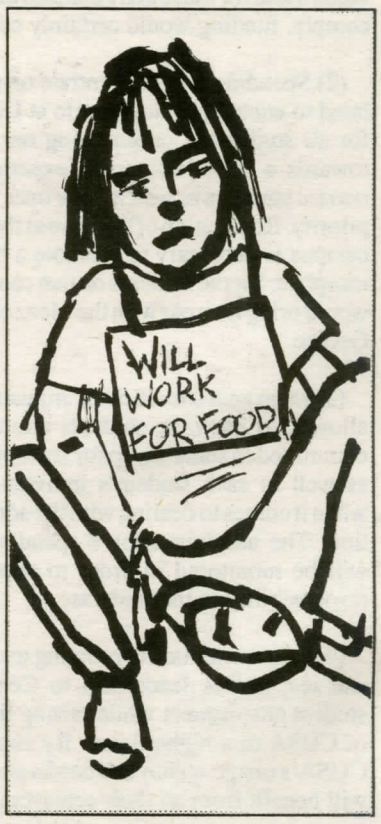
The report states, "...These students will tend to lack valuable job exposure when they complete their education, and many will have to borrow heavily to stay in school, emerging later with a significant debt load."

Increased job opportunities are not expected any time soon. The report predicts that "if the pattern of the1980s is repeated, youths will not regain their pre-recession rate of employment for many years to come."

MP Chris Axworthy, the NDP critic for training and youth, said the employment statistics for youth have traditionally been grim and that "none of the things we've done seems to have improved this."

"We haven't, as a country, done enough," Axworthy added.

He believes the federal budget released Feb. 22 cut more jobs than it created, revealing the Liberals' priorities to be mixed-up.



Presidential candidates were asked to answer four questions. They were limited to 75 words per answer.

1. Concordia's student government has had a reputation for being activist by supporting marginalized groups and taking part in progressive causes. How do you feel about that? Would your administration continue that kind of tradition?
2. What will be your spending priorities next year?
3. What will be your priorities to ensure a strong voice for students in dealing with the university administration?
4. Other comments.

Ken Blackburn

(1) Due to the fact that C.S.U. Inc. is in place for student's interests regardless of sexual orientation, religion or ethnicity, its primary function is to serve the student, keeping in mind the 75 to 80 per cent that don't vote. Being a student and being an activist is good but, by having a political agenda you sooner or later must take sides, the awareness of past governmental political agendas and problems soon discourage the pursuit of political agendas. By having an apolitical government I would be avoiding any problems at all costs. Isolation is good in any case for none!

(2) Spending priorities for next year would focus around:

• a C.S.U. Inc. Corp. harassment policy (implemented to avoid legal action and to avoid further C.U.S.A./C.S.U. Inc. debt)

• a free tutorial service for undergrads by students working in the masters program funded by C.S.U. (raising not only students chances for better grades, but also Mclean's Magazine rating, not that they matter!)

• facelift and decoration of the Hive

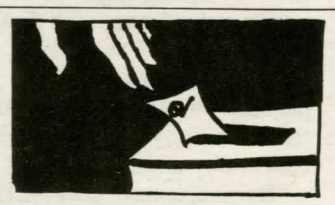
• a new C.S.U. Inc. newsletter offering an outside looking in view of C.S.U. and avoiding biased opinions on behalf of our two well known weeklies.

• a combined effort on orientation 94/95 (commerce/fine arts/ engineering/ arts and science) to take place on both campuses promoting fraternity between <u>all</u> new students

• focus on the poorly funded C.U.T.V.

(3) First and foremost as a second-year mature student I have dealt with people in high places for a while, 26 years to be exact, respecting a superior first will only show a superior that I deserve respect also, keeping in mind the thousands that I represent "who pay their salaries."

(4) My long-term goal through the year will be to renew poor interest in those who regardlessly pay C.S.U. Inc. Fees. OH! And yeah! Easy access for the physically handicapped at both campuses would be nice finally, 20 years later.



Chris Hayden

2nd-year Arts

(1) By continuing the current practice of funding progressive and activist causes, my administration would remain open to diverse views. Just by keeping an open mind, new ideas are more easily received. Funding would continue to groups and organizations that commit to respecting the rights of all individuals and for those marginalized that do not comply, funding would certainly cease.

(2) Spending will concentrate on areas related to enhancing student life at Concordia for all students. Concentrating on working towards a better university experience for current students as well as new ones will be a priority. Renovation of the Hive at the Loyola campus is necessary to promote a better atmosphere for the students on that campus and would bring it on par with the Mezz café at Sir George.

(3) In no area should the administration be allowed to push the students around. I am committed to standing up for students' rights as well as each student's individual rights when it comes to dealing with the administration. The administration's spending habits will be monitored in order to ensure their responsibility to the students.

(4) I am committed to bringing responsible and respectable leadership to Concordia's student government while raising the image of CUSA to a higher level. By augmenting CUSA's image within Concordia all students will benefit from all their achievements.

Kimberly Jensen

3rd-year Arts and Fine Arts

(1) Universities should be forums for the gathering of different cultures, beliefs, and lifestyles. Nowhere is this more true than at Concordia. Supporting groups representing different genders, religions, races, and sexual orientations is one of the most important functions of CUSA. And it's not enough just to maintain the status quo. Being progressive is about moving forward, about encouraging new ideas which challenge the "norm", and working towards greater understanding and equality for all.

(2) Students own CUSA and services for students should be the foremost spending priority, yet under the current system a reported 13 per cent ($80,000) of your money ends up in the pockets of seven executives. A Jensen Administration is dedicated to cutting this amount in half and redirecting this money to services that benefit students, not personal bank accounts. You pay for CUSA, don't you think it's time you got a good return on your investment?

(3) The strongest student voice is a united one. CUSA must continue to work with CASA and ECA towards greater student representation on university committees so that we are in a position to protect student rights and fight against fee increases. If we join together with common goals, we can prove to the administration that we are a force to be reckoned with and remind them that without us there wouldn't be any university at all.

(4) Students have lost interest in their student association. For many, it has become something they pay for but never use or feel a part of. We need honest, user-friendly government with open minds and open doors. A government ready to embrace new ideas and support progressive ideals. In short, we need a renaissance, a new way of doing things. Join the "radical *renaissance*" and help create a democratic, effective, progressive student government.

Albert Mike

(1) Past student governments activist? progressive? Supportive? There is a kind of solace that one can take from these half-truths. The reality is that the past CUSA governments have continued a tradition of exclusionary policies or have distanced themselves from any politically sensitive issues. The administration that I will be part of will set the precedent for real change and strong support for the broad cross section of the student body.

(2) Our spending priorities would reflect student wants and needs.

(3) We plan to hold an informal gathering with the university administration as a means to improve relations while upholding student integrity.

(4) We strongly believe in making CUSA responsible and accountable to all students.

Roy Berger

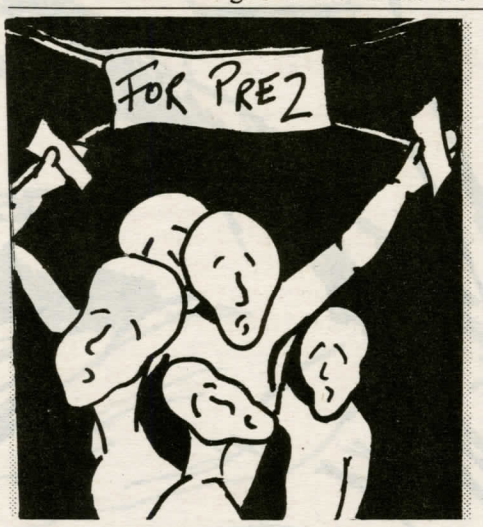
Sociology

(1) The student as a whole is marginalized and this can be corrected by increasing funding schemes and installing a Zero Tuition administration. A passive vote of yes to it is not enough. This administration will behave with methodical and deliberate means involving travel, communication, and a significant financial commitment to support it. Zero Tuition will become tradition. I will presently invite all prior CUSA and Loyola presidents to step forward if they desire to aid the "Zero Tuition by 2nd semester" concept.

(2) The 1994-95 administration will direct the sum total of all available funds and time towards facilitating Zero Tuition. The Concordia Student Union will continue to meet its obligations to all the various teams, clubs groups, and organizations and will provide the opportunity for all to meet with their brother and sister organizations across the country, east and west. Spending will cover travelling, communication, billiting and make other resources available with an emphasis on the summer and fall '94 session.

(3)Cordial and open relations would be the rule. All university administrations have a great deal to gain from Zero Tuition and I'm sure would appreciate the help in pointing out the benefits of reprioritized government funding to the powers that be. The realistic and normal future earnings, taxes, inventions, ideas, competition, and success of students far outweigh their immediate costs. Investing in the university is like printing money at the mint.

(4)This project is doable because the resources, space, people, and student self-esteem are all there. I've met thousands of people here who think that Zero Tuition is not just an admirable vision but a reality that can come about in Canada too. Now all that's required is to ask for it.



Marika Giles

(1) Student government must never lose sight of the remarkable diversity of the student body. A university has tremendous potential for the cultivation of progressive thought. My administration would work to ensure that all ideas are valued at Concordia. In addition, effective activism must involve as many people as possible. The open door policy I have as VP Academic will continue next year, and my administration will lend support and fight for any student that crosses that threshold.

(2) Student government must be responsive to its members. It must seek areas of student concern. More importantly though, with a large loan to be paid, we have to look at the money that we don't have. We must encourage clubs to solicit funding from other sources and reward them when they do. We must invest in CUSAcorp to maximize our returns. We must seek corporate sponsorship for projects like a computer room or more photocopiers or free phones.

(3) The name change from CUSA to the Concordia Students' Union is significant: "union" representing power through unity. There is no policy that cannot be questioned and no issue that should not involve head-to-head discussions. I have fought for seats on councils and committees to ensure that students can contribute. I will work to fill those seats with well-informed people. My knowledge and experience in dealing with administration will continue to ensure that the students are served well.

(4) The most important thing that you can do is VOTE. Read the candidates' platforms, ask us questions, and then carefully consider who will best represent your interests and vision of what a student union should be. I want to bring experience, caring, and focus to the job. We've made amazing progress this year but there's still a lot of work to do. Put me to work.

Vote Giles for president. Not for me for you.

(edited for length.)

Len Podgurny
Building Engineering

(1) The upcoming elections will be a turning point for Concordia student government. With a presidential system, a new direction has been chosen for the government and it will be the duty of the president to ensure that it happens.

In this past year, referendums have taken policy decisions to the students. I think that in the case of policy that will affect everyone on campus, the issue must go to the students. Progressive and unique student groups or causes are the backbone of Concordia. The tradition of free speech and a welcome environment are mandatory.

(2) In order to build a strong union the government must have a solid foundation. The heart and soul of this union is its clubs and associations. Funding priorities must be given to these groups. Priorities include:

—incentives for Orientation activities

—special project funding for high-profile events

—academic associations planning academically beneficial events

additional funding priorities include:

—upgrading CUSAcorp facilities

—student services offered by the CSU (Teacher & Course Evaluation, Job & Housing Bank, Typing & Computer Rooms)

(3) With a presidential system in place next year a representative executive will be the cornerstone of the union. If issues can be brought forward with a unified voice, they are more likely to succeed. I am dedicated to bridging the gap between the CSU, the students, the administration, and other campus associations. If the union is to continue its tradition of representing ALL students then the status of organizations such as CASA and the ECA must be determined with the next administration.

Howard Silbiger

(*ed. note:* Silbiger did not recieve the Link's questions. This is part of a statement he faxed to us.)

Firstly, CUSA has too much staff. Student money is being wasted maintaining a bureaucracy which doesn't work. Students, who are paying the money, rarely have the chance to actually approach the CUSA officials they are paying. Under Silbiger, this will all change.

Howard Silbiger believes that a student-run organization cannot have secrets from the students. So CUSA's board of directors, under the presidency of Howard Silbiger, will not have closed meetings and will encourage students to both attend and participate in these meetings. *Students will have a say in what happens at CUSA.*

CUSA will take a new role in both the educational and the entertainment aspects of school life. Under Silbiger, CUSA will also form a committee which will be empowered to organize speakers and educational lectures which will reflect what the students want to learn or hear. CUSA will also set up a second committee to look into the entertainment aspects of school life.

Silbiger believes that the salaries of both the presidents and the vice-presidents are unusually and unnaturally high. The money that goes into the pocket of the bureaucrats takes away from CUSA's effectiveness. Thus at the first board of directors meeting, Howard Silbiger will propose a motion to cut the salaries of all CUSA execs in half.

Silbiger believes that the judicial board should do more than what it is currently mandated to do. Silbiger will restructure the judicial board so that it is an effective tool in maintaining the honesty and integrity of CUSA. The judicial board will be responsible to look into the workings of CUSA, and will be asked to submit a written report on how CUSA can improve its services and how CUSA will be able to save money.

Don't be a coward, vote for Howard! CUSA PRESIDENT

Michelle Soso
Sociology

(1) I am proud that our students, past and present, are considered to be progressive activists. However we could be doing more to continue building that reputation. I truly believe in the saying "Life is not a spectator." If you expect change, make it happen. I will always encourage those who choose to get involved. If elected, I hope to have the 1994-95 administration duly noted for positive change in our community.

(2) My first priority will always be the interests of the students. Academic and non-academic clubs will be first in line for funds. Services will be next with the handbook, newsletter, and continued support for the housing and job bank. I would also like to see the realization of the computer centres, a year-long food band, and a CUSA daycare centre. Hopefully the new bar will pull out of the red as projected, and Loyola will be enhanced to meet student demands.

(3) There are many students who have great ideas and the potential to make an impact on the university administration. These are the students who should be representing us on councils, committees, senate, and CCSL. I would like to have students informed about ALL the areas we hold seats in, so that they are aware of how to get involved. The more of us involved, the less likely the university is to try to ignore our voice.

(4) Some students ask me: "CUSA treated you like crap this year, why would you run?" I reply: *Some* members of the *CUSA executive* and *board* betrayed me. However, many more stood behind me and encouraged me to fight corruption and injustice. These supporters included many students and university staff. I fought. I won. You can trust me to stand up with you and for you.

1994-95 is a whole new year, you pick the players.

Christine Vieira
Psychology

(1) My administration will be one of true leadership. Tough decisions will be made by examining all facts without undue influences of popular pressure. I will commit to all causes based on conscience while attempting to further the development of Concordia students as a unified body. If the causes that my administration supports are progressive this will not occur by design, but will be the results of examination of all information that is available to me.

(2) I will have two major spending priorities next year. (1) Increased funding to CUSA clubs, because it is through these clubs that students can achieve a sense of community and further their development as individuals. (2) Improving services that are currently available to students. A student association is better able than the university administration to determine what students want and need, while still pressing the university to improve the services that they provide.

(3) We will determine and implement policies for student space without interference from the university e.g. smoking policy in student-run and owned spaces. We will strive for increased student representation and influence in university administrative bodies and in the services the university provides students. Finally, we want to be consulted and involved in all administrative activities that have a direct impact on students.

(4)I have found the current Code of Conduct (Non-academic) the university has established is cumbersome and establishes a dangerous precedent whereby the university controls student behaviour. A body that determines what is inappropriate behaviour (and what sanctions are implemented) should be comprised of only students.

A similar problem exists with the Student Request Committee. Only one student sits on this committee. The members may be sympathetic, but they are not students and do not understand their problems.

(edited for length)

FINANCIAL AID & AWARDS OFFICE

Notice to All Quebec Government Student Loan and Bursary Recipients

Student SERVICES

You may be eligible for additional financial aid in the current year if you meet **ALL** of the conditions in either category 1 or 2:

CATEGORY 1

☐ You submitted an application for financial assistance for the 1992-1993 academic year (June 1, 1992 to April 30, 1993)

AND

☐ You submitted a declaration of actual situation for the 1992 - 1993 academic year.

AND

☐ Your employment income, bursary income and other financial resources are $500 less for the 1994 winter term (January 4, 1994 to April 30, 1994) compared to the 1993 winter term (January 4, 1993 to April 30, 1993).

CATEGORY 2

☐ You submitted an application for financial assistance for the 1992 - 1993 academic year (June 1, 1992 to April 30, 1993)

AND

☐ You did not submit a declaration of actual situation for the 1992 - 1993 academic year.

AND

☐ Your bursary income and other financial resources other than employment income are $500 less for the 1994 winter term (January 4, 1994 to April 30, 1994) compared to the 1993 winter term (January 4, 1993 to April 30, 1993).

If you meet the conditions in either category 1 or 2, contact the Financial Aid and Awards Office (LB-085 and LB-185 on the Sir George Williams campus) and request a form for the reexamination of your current year file. A special one time only review procedure has been established for students who have been adversely affected by a change in government need assessment policy.

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Université du Québec à Montréal

Simplified Landscapes Picture Whole New Worlds

by Jeff Nearing

If one is to judge the works of Judith Berry in the same manner as typical landscape painting, one would surely be missing the point, for she has been more concerned with using landscape as a launching pad for very surreal and spiritual paintings.

Berry's paintings, in her show *Arboretum,* focus on elements, usually including trees, hills and pathways through forests and gardens. Each of these possess a remarkable brilliance and give the sensation of open spaces, despite the small size of most of the works. Many paintings such as *Hill riddled with Paths* and *Hill, Path and Cloud* offer up simple and distant hills, jutting upwards into a deep blue sky where clouds hang like imaginary beasts.

Berry has created some beautifully painted images using what I can only describe as representations of the idea of a hedge, the essence of a desert, and the spirit of a hill. By reducing these elements to such an iconic abstract level Berry has added elegance to her landscapes that cannot be culled from nature, but are rather the product of traditional English gardens formed by mowers and trimmers.

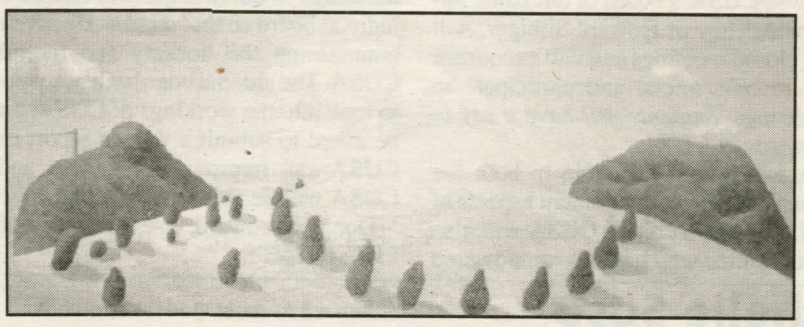


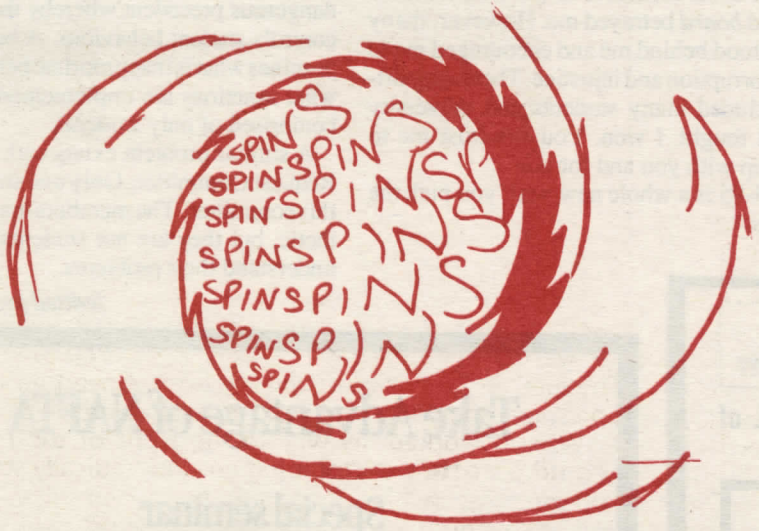
photo by Wynne Keing

All of the works in Berry's show possess a brilliant, glowing finish which adds to the effect of a clear summer day. Each painting displays a luscious application of oil paint which leads the eye into deeper and deeper layers of rich colour and finely worked details. The effects produce startlingly bright highlights and cool, suggestive shadows which line the edges of Berry's forests.

A puzzling aspect of these works is the presence of random human figures injected into these fairy tale surroundings. They are sometimes very small, running in pairs through one of the meticulous paths, or large, walking through the shade of a bottle shaped tree. Their presence seems to go beyond allowing the viewer to use them as indicators of scale. Berry writes of them, in her artist statement, that "the landscape can be interpreted as a mirror of the situation in which the figure finds itself" and that she has tried to "use the figures to create an undercurrent of narrative."

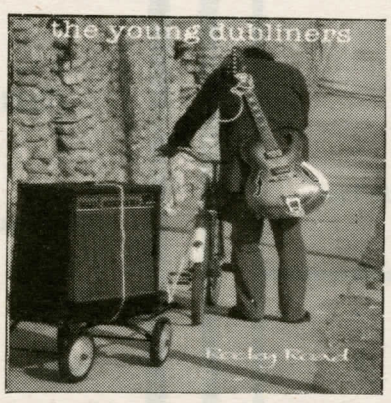
Despite these explanations of the figures' presence they tend to encumber the paintings and hinder the viewer from feeling alone in the spaces Berry has brought into creation for our wonderment and pleasure. It can be argued that these people are in the paintings to act as guides for us, or that they are mere vessels for our imaginations to fill with our own presence, but the adjustment is hard. The figures work around one's consciousness, becoming more than other visitors, they end up owning these eclectic worlds that should belong to no one.

Judith Berry's Arboretum will be on display at the Clark Gallery 1591 Clark St. until April 3.



The Young Dubliners
Rocky Road
Scotti Bros./Attic

by Daria Gamliel



The Young Dubliners have come our way with a new release, but don't be fooled by the traditional Irish sound of the first track, *Rocky Road to Dublin.* Though the Celtic-influenced ditty eventually grows on you, it may be aggravating to those unaccustomed to the style. Remember the **Irish Rovers**? Probably not, but don't worry, for those of you who *can't* stomach this kind of music, the rest of the CD is more accessible.

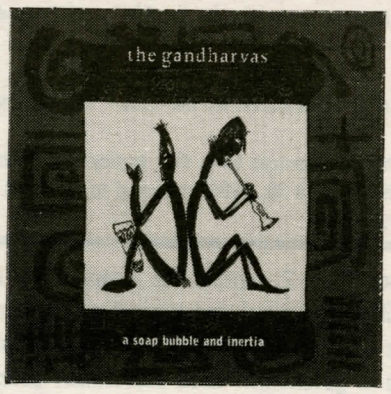
The Young Dubliners are somewhat unique because of their seven-member lineup. In the disc's liner notes, thanks is also given to "past Dubs"—all 17 of 'em. The additional drumming of **Kurt Russmussen** is more hard-hitting than resident percussionist **Jon Mattox**. But with a bandmate named Lovely, who cares about the drummer! Yes, **Lovely Previn**'s viola and violin-playing is, well...lovely! Mandolins and violins dominate most of the 6-track CD, on which **Paul O'Toole** and **Keith Roberts** share vocal duties.

Holy Ground is a peppy number, while *Ashley Falls* is a catchy instrumental (I wonder if the Dubs are referring to a girl or a waterfall). Definitely a recommended disc for Irish/Celtic music-lovers. Otherwise, fast-forward to the next Spin.

The Gandharvas
A Soap Bubble and Inertia
MCA

by Tamu Townsend

Who are these guys? I just don't think you should bother to spend any money on this one, seeing how weak our dollar is these days. These guys are flaky, and I think have a bit of that "look at us we're not pretentious" pretentiousness to be honest. The music is predictable, and we've heard it all before, since their style seems to be recycled from elsewhere . Frankly, this didn't do a thing for me. I wouldn't say that The Gandharvas don't have talent, but they just aren't doing much with it. Try again.



Monster Voodo Machine
State Voodoo/State Control
Diatribe Records

by Sean Moore

Digital-industrial mayhem with some of that electric guitar rock that todays' youth is so fond of. Play this one real loud. From the first track *Get On With It,* the word is demolition. Imagine a huge, concrete fist reaching inside of you, clutching your sternum and then using you as a make-shift jackhammer. *State Voodoo/State Control* has turbulence, it drives with the force of a natural disaster. Grinding away with bulldozeresque ferocity, MVM does well with their second release.

Using a combination of **House Of Pain**-like samples with a raw **Rage Against The Machine** sound they confront issues of lonliness, cowardice, and urban confinement and in turn bust out of the usual Toronto band molds. Its too bad that they-lose so much steam near the end. Didn't anyone ever tell them "to give it a full 100% until you cross the finish line"? Sadly enough, and I'm sorry to say, but the second side really does become mired down by specialty mixes of the previous side, especially the B*orn Guilt Detox mix*. Found it long, repetitive, and boring.

When they rip, they rule, but the mixes would be better off on some industrial club compilation. For the most part, though, it's a stoopid good piece 'o work. When I play it, visions of monster-truck/tractor demolitions and juggernauts explode in my head. They must be going somewhere, not every T.O. five-piece has **Pushead** as a cover artist.

And The Lambs Die Down

by Paul Hainsworth

How can a play selling at up to $20 a ticket be so bad? Plateau Productions' and the Lamb Lies Down opened last Thursday - to public ridicule. Bad script, casting, plot and thematic development make this a theatre outing to be avoided.

Maybe it's because **Emidio Michetti**, the lead actor and playwright (which should set off alarm bells), didn't hire a director until three days before opening night.

I even saw the show twice - first on Wednesday for the open dress rehearsal and again on Friday - hoping that they would have pulled things together in time for the opening. No such luck.

The play centres around Ross, who as a nine year old altar boy was molested by his parish priest. Twenty years later, as he attempts to face his past, the extent of the damage is clear. Having lived a self-destructive existence trying to escape his sexual abuse through drug addiction and crime, he has returned from jail on a pass to attend his father's funeral and to confront the priest who molested him.

Great premise. Lousy delivery.

The play opens with Ross's molestor - Father Regis - giving his Sunday morning sermon. Ironically, he's lecturing on the joyous responsibility of raising God's children - his gift to us.

But wait a moment. Anyone who's been to mass knows the sermon can be really tedious. So why would a playwright want to use a device clichéd as boring - and for good reason - as a means for introducing his play? The result is realistic enough - it's boring. From there, the structure of the play falters even further. The next and final scene of Act I runs for about fifty minutes without any scene change or exit and entrance by a character, drawing out the arguing of Ross and his brother Quint to exhausting, marathon lengths. Even with a great

script, it's difficult enough to keep an audience riveted. But Michetti is not using a great script.

It seems his best tools for creating natural dialogue are the four letter kinds. And with cliched lines like "What happened to the man I married twelve years ago, the father of my son?" and "Be quiet, the neighbours," it's embarrassingly obvious that the director wasn't around for much of the production to cut out the garbage.

Equally embarrassing is that the lighting technician had to test the lights prior to both shows, while the audience sat and watched. Even a high school production has no excuse for being so unprepared and unprofessional. But, it was amusing to see the stage slowly lit up on the wrong side a few times.

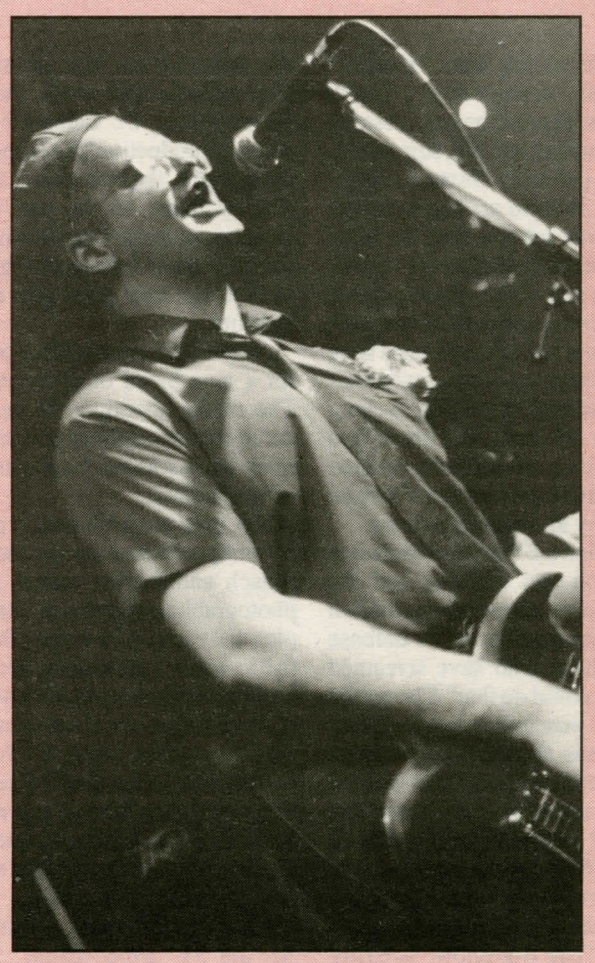
The worst technical mistake, however, had to be the hiring of **Susan Corbett** for the role of Kate, Quint's wife. With arms crossed almost throughout the play, demonstrating the anxiety of the actor - not the character - she is apparently capable of showing only one emotion. A teary eyed Betty Rubble, she is so incompetent in her role that she distracts one from the other actors.

However, **Tony Calabretta** offset Corbett's inadequacy by giving a strong performance as Quint.

Unfortunately, it's not just the presentation that is weak. The script manages to present many themes: the importance of forgiveness, the obscurity of truth through silence, and the damaging effects of child abuse.

But none of these issues is explicated in a powerful or enlightening fashion. All are presented with the strength of newspaper clippings. The end result is a rather unsatisfying product.

Intolerance Zero



by Halley-Ann Butera

Last Saturday evening, March 19, Foufounes Electrique held an anti-racism concert called **Zero Tolerance**. Though it was packed, it seemed safe to walk around without a helmet, not worrying about getting shoved around and perhaps elbowed in the head and chest area in a mosh pit.

When I worked my way to the front of the room, **La Famille Botté** was stomping around, radically screaming on the stage, wildly performing an African tribal dance.

The next group were the **Mobsters Syndicate**- once the almighty "Mobsters" -A ska-reggae band that had the crowd gleefully skanking by the second song. Their outstanding enthusiasm and interesting blend of a cultural melange, added an appetizing easiness to Foufounes.

The last band **Banlieue Rouge** had more of a thrashy-punk vibration. Zero Tolerance ended in the immortal manner that all had been originally prepared for.

These three bands, along with Un Quebec Pour Tout le Monde, worked together to raise money for the battle against social discrimination. This war has attained a small success; the concert was sold out. Un Quebec Pour Tout le Monde formed during the summer of 1992 with a goal to denunciate an aryan festival in Sorel, Quebec. They have been since striving to fight any form of social intolerance such as racism, sexism, homophobia, anti-semitism.

March 21 was named the International Day for the Elimination of Racial Discrimination by the United Nations, in memory of the 1960 massacre, in Sharpville, South Africa, where police opened fire on dozens of participants during a peaceful demonstration.

In memory of this disastrous event, Un Quebec Pour Tout le Monde decided to join with these three bands, and for a second successive year, gather people together in a fight for a society free of discrimination. In the words of **Yanick Roy**, lead singer for the Mobsters Syndicate, "The concern for the cause should start from within...and for us, it does."

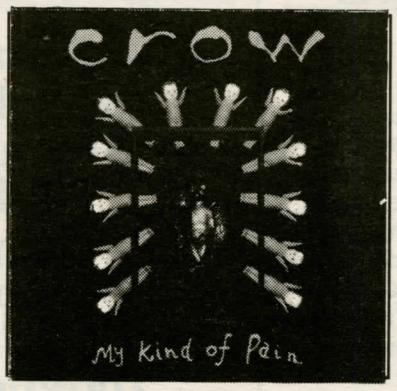
The enemy we fight is s/he who is trying to destroy whatever morsel of social peace we struggle to grasp

Crow
My Kind Of Pain
Half A Cow/Cargo

by Aurelia Pontes

There's lots of guitar in this album, which is to be expected wherever **Steve Albini** has a hand in the action, but, despite a jagged sound, Crow manages to be less than invigorating. In spots *My Kind Of Pain* sounds like **The Wedding Present** or even **Elvis Costello**, but unfortunately Crow cannot boast of a similar musical or lyrical imagination.

This album begins dull and gloomy, then gets darker. The only reprieve from the bludgeoning, morose guitar work is the third and best track *Railhead*, a jaunty, harmlessly banal and mercifully short tune. Many of the songs go on interminably and merit such unfavourable comparisons as **The Tea Party**. *Love Hate Love Heart* is a passable ballad, but its title attests to the generalized unintelligibility of much of the music here. Most of the songs are burdened by such clumsy poetry as: *So I'm underneath a/Pale Universal hail*, (the songwriter actually thinks the *bon mot* "Universal hail" is worh repeating), which in more skillful hands might have been turned into endearing nonsense on a par with **Evan Dando**'s better lines.



Singer **Peter Fenton**'s unpleasant droning hardly lightens the ambiance. This music might be your kind of pain, if you don't mind drowning in a vortex in a vortex of angsty pretension.

Usable between March and mid April.Ranks second in importance to others....J.R.

Populism and the Montreal Museums

by Jeff Nearing

Modern art has been "modern" for almost a century now, recently giving us expressionism, abstract expressionism, cubism, surrealism, and post-painterly abstract expressionism. Modern art has been one of the most vibrant and far flung periods in the history of art, mainly due to the rise of film, photography, the happening and performance art. What is and isn't Fine Art has been a debate that has encompassed endless volumes of theorizing in every language on earth. But there is a general level of aesthetic tension and creativity viewed as an integral part of any art making process.

This "fine art" has been known to be eclectic and esoteric, and it's patrons have appeared egalitarian and condescending in it's defense against those who have screamed "my kids could do that". The public has been screaming loudly lately about some abstract-expressionist works purchased by the National Gallery, and it would appear that our local museums are trying to appease these same people with what I can only call "The Big Show."

Evidence of this new tendency towards "The Big Show" is easily found at either the Montreal Museum of Fine Art or the Museum of Contemporary Art. Both these institutions have been drawing huge crowds and are aglow in mainstream media attention for some very interesting shows.

The four shows I would like to discuss peak my interest not because they are saturated with new ideas or awash in bold innovations in what art IS, but because of why they are here getting so much attention in the first place.

The most obvious departure point is the two photography exhibits in town at the moment. Both feature popular photographers whose works are well known throughout the Western World, and both of whom have had their names smeared all over the local media for months.

First off the block was French photographer **Robert Doisneau** with his retrospective at the Museum of Contemporary Art. Best known for his photo of two young lovers kissing in front of a Parisian fountain (staged with actors, incidently), Doisneau is a huge drawing card for any museum, especially one in Quebec.

Despite the literature in the press kits claiming the main reason for this huge tribute was Doisneau's later experimental work, the huge banner facing St. Catherine street was a reproduction of his most famous work, the two young lovers. The cynicism on the part of the museum in marketing Doisneau in such a manner was appalling to me at first, but later grew into a deep hostility.

Annie Leibovitz is the prototype for a new breed of photographer. The media attention she has garnered for her celebrity portraits has made her just as much a star as some of her subjects.

Not only are Leibovitz's photos blatantly commercial (in their approach and for the reason she is photographing these particular people), they reside far below the aesthetic level I associate with art. Leibovitz shoots up to 30 or 40 rolls of film in a matter of minutes, then sifts through the debris for that one perfect shot. This kind of production flies in the face of any artistic sensibility I would associate with anyone who has their works shown and honored in a museum.

Showing at the Museum of Fine Art are 34 "hyper-realist" sculptures by **Duane Hanson**. These pieces are made of full body cast molds which are filled with a liquid polymer that hardens into a tough plastic. Hanson then paints and modifies these base molds, adding pores and hair. Although he has been widely acclaimed for these productions over the past thirty years I can not imagine there being much aesthetic pleasure in these works for Hanson or even a diversity of artistic input in casting plastic figures, colouring them and then adding a couple of warts for effect. The whole thing smacks of everything that was wrong with the sixties and seventies: deception, cold polystyrene, ugliness and banality. And still, the public laps it up.

Two of Duane Hanson's plastic personages. Mimicry on a grand scale.

Attila Richard Lukacs presents an entirely different kind of popular art; that of the controversial. Despite his fine art sensibilities and bemused disrespect for the art establishment, Lukacs has become as much a product as any Leibovitz cover or Doisneau print. He is the darling of the Canadian art scene, and for good reason. He has made it acceptable to not only to be a young, gay artist, but also to dash the public morality with art, grabbing headlines across Canada as his works are shown, and make the big bucks. He has reincarnated the image of the artist as blackguard that used to draw upperclass youths to the profession in droves.

If Lukacs wasn't so intimate in his work with modern images, many people would start listening to him when he says he is really an eighteenth century painter. His classical structure is accented with an avant-garde attitude towards the surface of the painting. There is no attempt to mask brush strokes or even large areas of rubbing, obviously done with a rag.

In the end though, Lukacs' technique is as old as this country, and his subject matter is his environment. None of these exhibits are truly inventive, and most of the shows included in this year's museum line-ups would barely qualify as art in most art theorists' minds. The shows go on though, with an intense and pervasive cross-media advertising campaign that puts to shame the national NDP's election effort last fall. The museums' desire to get the public into their hallowed halls has lead them down a very questionable path. How far do you go to insure that the people come and see the art, and when it really gets down to it, how much of what they will see inside is really art?

Lukacs and some of his post modern imagry

photo by Wynne Kelly

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The Link welcomes letters to the editor. We are committed to printing all letters which are not racist, sexist or homophobic and are signed. Letters should include a telephone number, be typed and 400 words or less. We reserve the right to edit for length and clarity. Anonymity can be arranged with the editor.

Con U not recycling enough

An open letter to Charles Bertrand, Vice-Rector, Services:

Concordia has a responsibility to play a leadership role on the issue of recycling.

As Vice-Rector, Services, you are responsible for Concordia's mandate to set up and operate an efficient recycling program.

There is a general impression that recycling at Concordia is not working.

Q-PIRG played an important role in setting up the current recycling programme four years ago, and has a keen interest in seeing an exemplary recycling programme at Concordia.

As coordinator of Q-PIRG's Three R's programme I have worked closely with Concordia's recycling coordinators, and I am concerned about the evidence that this general impression is justified, specifically:

- Bottles are in fact *not* being recycled at present.
- Aluminum cans are in fact *not* being recycled at present.
- Paper *is* being recycled, *but* numerous operational problems exist, and many parts of the university are not included in the programme.
- Even a cursory inspection of the recycling containers at both campuses reveal an operation in disarray: containers are missing, inadequately advertised, and are not emptied on a regular basis.

(I would be happy to provide you with detailed evidence to support these claims.)

Many other universities in Canada and Quebec have accepted their responsibility to provide leadership in the management of the wastes we generate, and have implemented effective recycling programmes. Why can Concordia not do the same?

Given that the responsibility for recycling at Concordia ultimately falls upon your shoulders, what are you doing to implement an effective recycling programme?

Jennifer Turkenburg
Coordinator 3 R's (Working Group of Concordia)

To the person who wrote the comment on Macedonia: please contact our offices.

Smoking dried flowers.
Believing Jean-Luc Picard is God.
Buying a hotdog on a street corner.
Spending a quiet evening with a bowl of popcorn and some sloppy porn.
Treating illness with alternative medicines.
Thinking. Thinking out loud.

THE LINK
CIVIL LIBERTIES ISSUE
MARCH 29
SUBMISSIONS MARCH 25

Audience missed the point

La Bête is a play worthy of praise, contrary to the dismal reaction it evoked at the Centaur theatre last Friday.

The play's author, David Hirson, combined elements of Dostoyevsky, Molière, and the Phantom of the Opera to produce a comic tale of the death of high culture at the hands of the masses, of the old being superseded by the new.

All this in rhyming couplets too!

La Bête ridicules popular entertainment Hollywood style, and grieves the death of the dogma of ethics. It is comical, quickly paced, and very relevant to contemporary culture.

The play is set in France. The director of an acting troupe is faced with a problem: to stick with his conviction that plays must be serious in nature and penetrating in content and forfeit his job or accept the beast into his troupe, forfeit his values and keep his job. He is pressured into a decision by the local royalty who favors The Beast.

The theatre was filled with heads of grey and silver, white parents of baby-boomers no less. The place reeked of comfortable middle-class mediocrity.

The old English Guard of Quebec had assembled to judge The Beast.

As the curtain came up for the actors to take their bows, the audience, acting as one, stood up, turned around, let down their pants and mooned the performers. Well... not really, but the sound in the room would not have stirred a sleeping babe. Not only was the audience rude at not acknowledging the actors' efforts, but they were severely scolding Hirson and his great play.

And it was a great play! La Bête has won numerous awards, including the Laurence Olivier Award for comedy of the year. It has been performed in London, on Broadway, and across North America. And in this humble writer's opinion it was thought provoking, and funny. The audience at the Centaur on that particular Friday just did not get it.

It is a tragedy a fresh and intelligent play like La Bête was not given its proper due by a sterile, simple audience.

Reid Cooper

Iranian new year thousands of years old

Montreal Iranians are celebrating their New Year.

Last Sunday March 20th at 28 minutes and 13 seconds past three p.m.(local time), with the beginning of spring, Iranians started celebrations all over the world. The celebration lasts two weeks and is called Norouz (new day).

Iranians are the only nationality who celebrate Norouz. They have been celebrating it for a few thousand years and they have kept celebrating it since their acceptance of Islam about 1,400 years ago.

Norouz is a reminder of the powerful Great Kingdom of Iran in old days (558 B.C.), when Iran was called Persia.

What makes Iranian New Year different from others is that it is not religious and that the change of their year is exactly at the beginning of the spring every year; therefore, they celebrate at the same time all over the world.

Since many changes appear in nature at the beginning of spring, Iranians chose this time as their New Year. These changes are really noticeable in Iran since most parts of it have four season climates.

Although the weather in Montreal does not make Norouz as pleasent as elsewhere, the Iranian community here still celebrates it by organizing many activities during Norouz such as their New Year welcome party on March 18th which was organized by the Iranian students associations of Concordia, McGill, and Dawson and the Iranian Soccer Olympic which ends March 27th.

Iran Shayan

Elections for next year's Link masthead franchise

Elections

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Elections

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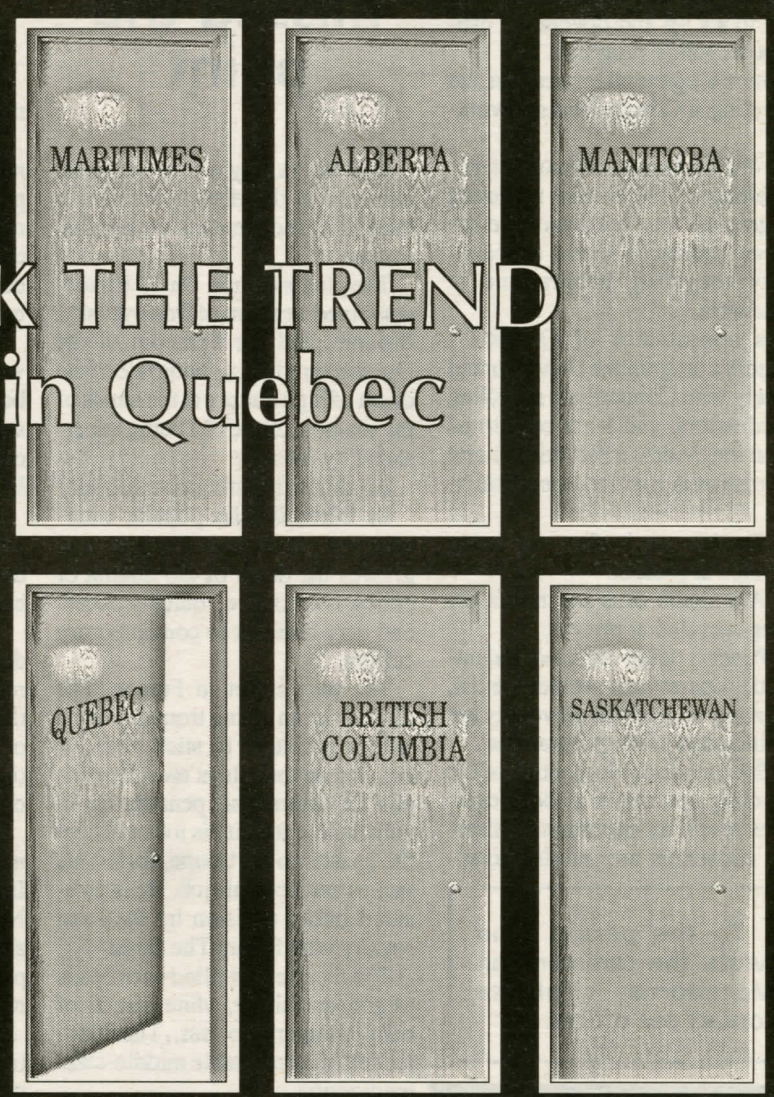

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Allen Ginsberg
Howling for a New Generation

When W. H. Auden once asked the young Beat poet Allen Ginsberg to describe the subject matter of his poetry, Ginsberg replied candidly, "I celebrate myself."

Joining the celebration of one of this century's most widely read poets were 700 devotées of Ginsberg, who made the pilgrimage to the Alumni Auditorium of the Hall Building last Thursday night to hear the Buddhist bard, teacher, gay and social activist read from a selection of his poetry spanning over four decades.

by Lisa Gorecki

A self-professed poet of "incriminating eloquence," the 68-year old Ginsberg showed no signs of mellowing age as he launched into a provocative, impassioned and harmonium-fueled reading of his work. His virtuoso delivery left many wondering whether Allen Ginsberg as a performer isn't one of this century's best-kept secrets. Perhaps the man who once wrote, "I want to be the spectacle of Poesy triumphant over trickery of the world," has turned self-fulfilling prophet again.

According to Ginsberg, Beat poetry is as much about "wanting to bring conversational tones and rhythms and musicality to poetry" as it is about chronicling the condition of being 'beat' or down-and-out in contemporary urban society. Though his expressive reading of poems like "Pull My Daisy," "Sunflower Sutra," passages from "Kaddish," and the eternally memorable "Do the Meditation Rock" came across like holy incantations brimming with discernible Beat ideals, Ginsberg took time to explain the ideas behind his revolutionary brand of prose poetry.

But some things didn't need explaining: a song dedicated to deceased Beatster Neil Cassady and a poem about seeing a sunflower for the first time with Jack Kerouac paid implicit homage to the Beat belief in fellowship, love and the sanctity of all life.

As early as 1945, Ginsberg, Kerouac, and a Columbia University friend named Lucien Carr had been forging a new set of values which would become the basis of the Beat Generation. This Buddhism-inspired 'New Vision' was founded on what Ginsberg called "The idea of the transcience of phenomena—the poignant Kewpie-doll dearness of personages vanishing in time." Fittingly, Beat scholar Edward Foster has called Ginsberg an elegiac poet whose writings deal largely with loss and grief; a resigned acceptance of madness or death is usually implied within the poems.

In Ginsberg's most famous poem, Howl, published in 1956, tribute is paid to those best minds and sensitive souls of his generation who self-destructively espoused their unorthodoxy and madness in the face of the conformist, consumer society of Cold War America. Destined for compassion and holiness in the poem were those "who jumped off the Brooklyn Bridge this actually happened and walked away unknown and forgotten into the ghostly daze of Chinatown soup alleyways & firetrucks, not even one free beer." A tip of the commemorative hat of eternity was also given to all those "who ate fire in paint hotels or drank turpentine in Paradise Alley, death, or purgatoried their torsos night after night with dreams, with drugs, with waking nightmares, alcohol and cock and endless balls."

Naomi, Ginsberg's schizophrenic mother who died of a stroke in a psychiatric hospital, was also immortalized and sanctified in his epic elegy, "Kaddish." In the poem, the crone-cheeked and mad Naomi is transformed through death into "O beautiful Garbo of my Karma."

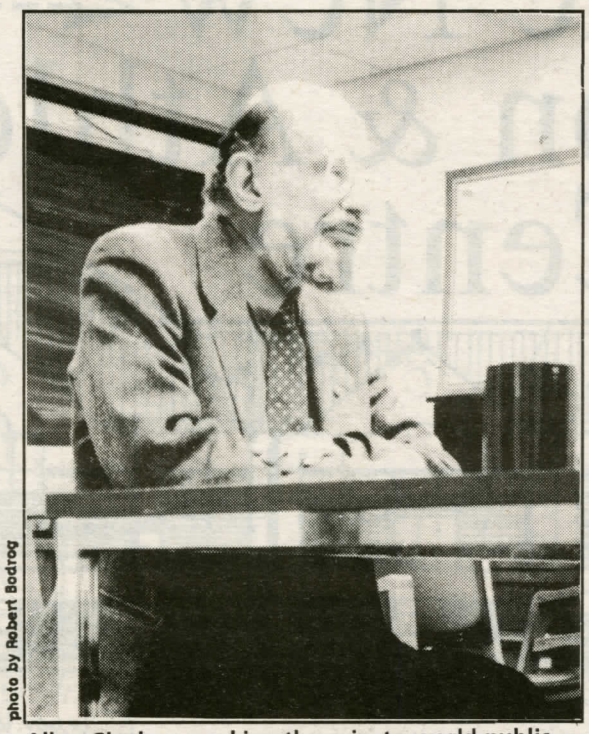

photo by Robert Bodrog

Allen Ginsburg making the private world public.

Ginsberg biographer Barry Miles dubbed Ginsberg "the poet advocate of the underdog." For Miles, Ginsberg's greatness as a writer resides in part in his ability to demand of and evoke in his reader a deeper compassion for the victims of society. Obscenity charges against *Howl* were dismissed in 1957 precisely because of the poem's "redeeming social importance."

These days, the poet leaves out the "sigh of mortality" when talking about key figures from his past. The youthful bloom of lucidity and wild creativity is upon himself, Kerouac, Carr, Cassady, and Burroughs when Ginsberg recalls what it was like when they first met in New York City in 1945. At a press conference last Thursday, Ginsberg said (with a comical hint of updated hipness), "We were all solitary until we met each other. That's the way it is with any rock `n roll group. They meet somebody that they like and see eye-to-eye with, and pretty soon they're playing in a garage. It's useful to have a company of people that you love and who you want to show your work to, and who'll dig you. For one thing, it expands your consciousness to be able to look at things through other people's eyes. And the more people you have as reference points and the more people whose characters imprints on yours, the richer your nature is. You have the advantage of seeing things many times over."

Ginsberg's poetry tries to act as a catalyst to consciousness-expanding. But its visionary or mystic quality goes beyond simply transcribing onto paper the kind of stock Jim Morrisonesque serpent-visions that Ginsberg may himself have witnessed during his ayahuasca-imbibing sojourns in the 1950's with the witch doctors of the Amazon.

Readers of Ginsberg's poetry can experience a sudden mental flash, or what he calls "a little firecracker in the mind." This is due to Ginsberg's revolutionary use of poetic language. Phrases like "hydrogen jukebox," "tincan banana dock," and "orange crates of theology" violently juxtapose words whose interrelationship is unbridgeable as far as the rational, conceptual mind is concerned. This creates the 'gap,' as Ginsberg told us at his reading, that fills the mind with "an awareness of panoramic space" existing within us as well as around us. For the Beat poet, the highest form of consciousness is that which knows itself to be participating in the larger cosmic infinity and eternity connecting us all. So through these "awkward combinations (of images) like Charlie Chaplin's walk," as Ginsberg once called them, do we glimpse heaven on earth.

Widening fields of consciousness has always been Ginsberg's specialty. An outspoken champion of personal freedom and spiritual liberation, Ginsberg is staunchly anti-authoritarian and anti-ideological in his thinking and writing. At the press conference, the poet openly denounced the US government and religious fundamentalist groups for encouraging the censoring of gay literature and the more dubious cases of child pornography. Ginsberg reported that both the government and media are complicit in "lying, deception, dissimulation, and manipulation of people's minds." *Time* magazine was singled out as a monolithic voice telling "people of weaker sensibilities" what to think. Citing Burroughs' theory that AIDS is a laboratory virus conceived of by "Neo-fundamentalist CIA scientists" wanting to rid themselves of National Security threats, Ginsberg added with gleeful relish: "Cocksucking double agents." (Ginsberg incidentally made it onto the FBI's 1965 Dangerous Security List.

For Ginsberg, the thinking mind must not be cut off from the raw experience of the body and feelings. The poet summed it up best last Thursday evening when he confessed, "I always wanted to return to my body where I was born." An interest in personal exploration is shared by all the Beat writers. Ginsberg's poetry in particular is full of the rhythms, rants, and rhapsodies of intimate conversation. His intention was "to talk in public as we talked in private. How we behave in private," the poet once said, "is actually the ultimate politics." Infinitely more threatening to Ginsberg is censorship's lurking threat to all public discourse. "This will really lead to perversion."

Not surprisingly, Ginsberg allots the individual the freedom to speak on any subject with unmediated frankness. "Nothing human is alien," says Ginsberg. This will to 'poetic nakedness' clears the way for a candid exploration of sexuality and the human body using words that we've all tried to locate within the pages of *Webster* at some point (our first frustrating brush with censorship). As Ginsberg declaims in "Sunflower Sutra," blessed are we "by our own seed & golden hairy naked accomplishment bodies." Hallowed in *Howl* are the memories of those "who blew and were blown by those human seraphim, the sailors, caresses of Atlantic and Caribbean love."

Ginsberg told the Washington *Post* in 1985: "Poetry is not an expression of the party line. It's that time of night, lying in bed, thinking what you really think, making the private world public, that's what the poet does." To this day, composing verse in a bedside notebook remains one of his fondest occupations. Along with Henry Miller and Jean Genet, Ginsberg's raw, confessional literary style has influenced the work of Charles Bukowski, Leonard Cohen, Tom Robbins and Hunter S. Thompson to name a few. Like the nineteenth-century Romantic poets, Ginsberg's meditations center on precise details that capture and crystallize the feeling of the moment. Transcending the merely autobiographical, his poetry gives voice to the universal experience of our shared moment within eternity.

Over the years, Ginsberg as the perennial alchemist had done more than simply transform the actual and everyday into poetry. His lobbying in the 1950's to have marijuana legalized and free love embraced galvanized the social transformation of American youth into what became known as the 60's hippie phenomenon (Ginsberg coined the term flower power). On a smaller scale, his '66 jam session with the Velvet Underground, in which he chanted "Hare Krishna" to the sound of a whip cracking, introduced "a big serious note of spiritual materialism" into an otherwise black-leather-and nihilism-dominated scene. Straddling another generation's interests, Ginsberg was whisked on stage to recite a political song/poem at a Clash concert in 1981.

Ginsberg's continuing combat against spiritual and political oppression in the world recently took him to Belgrade. There he read his poems in defiance of the country's cultural blockade and information shutdown policies.

Besides teaching literature and creative writing, Ginsberg is busy these days coordinating what his friends jokingly refer to as the "Allen Ginsberg cottage industry." Due out in May is his new batch of poems, *Cosmopolitan Greetings: Poems 1985-1992* Also forthcoming is *Snapshot Poetics*, a book of photography featuring Ginsberg's own shots of his Beat writer-friends. A four-CD selection of his poetry and songs, "Holy Soul Jellyroll," is slated for a June release and his *Journals 1954-55* should be out soon.

If Ginsberg's current projects seem to suggest a life being lived in retrospect, his present spirit for life certainly does not. Asked whether he pines for the '60's, Ginsberg fires back: "No, I pine for the present. I'm nostalgic for the present. I'm having a better time now."

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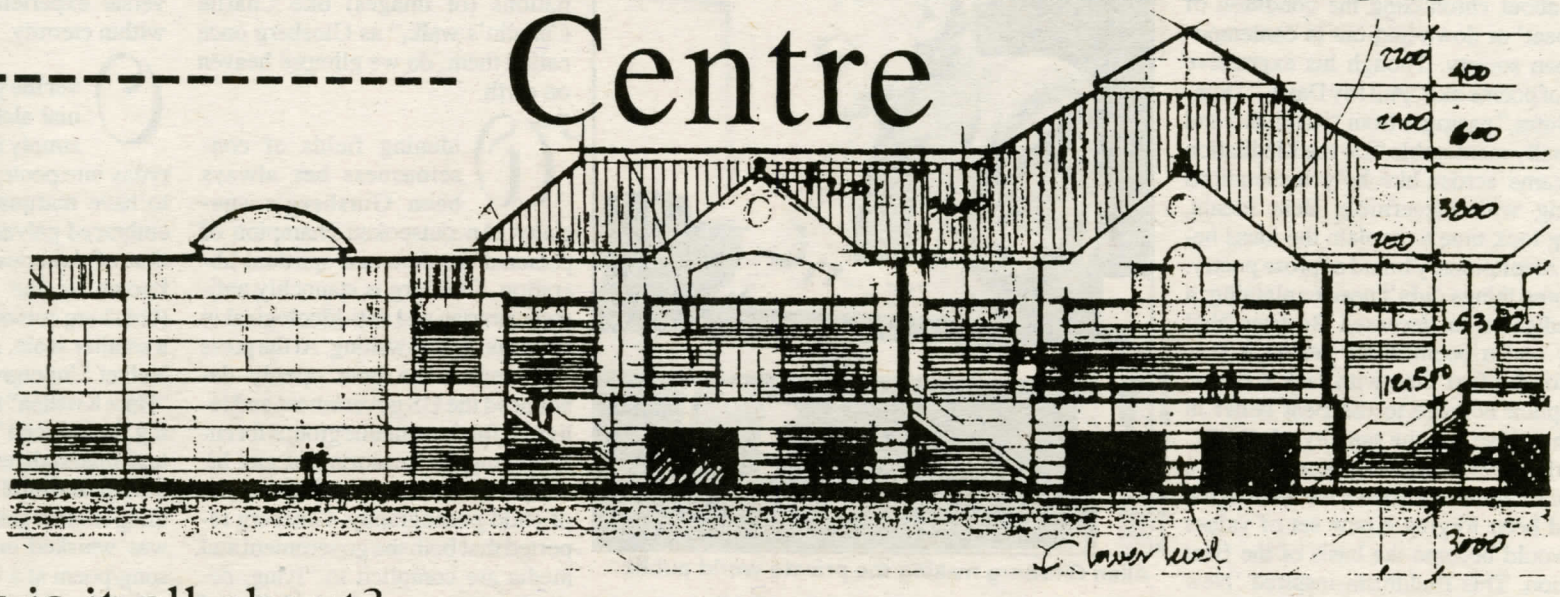

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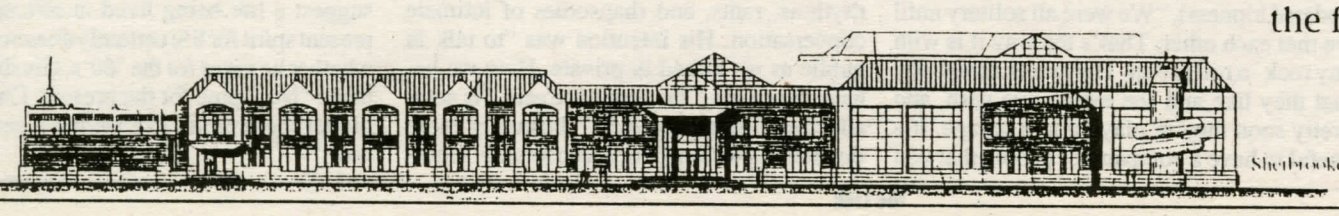
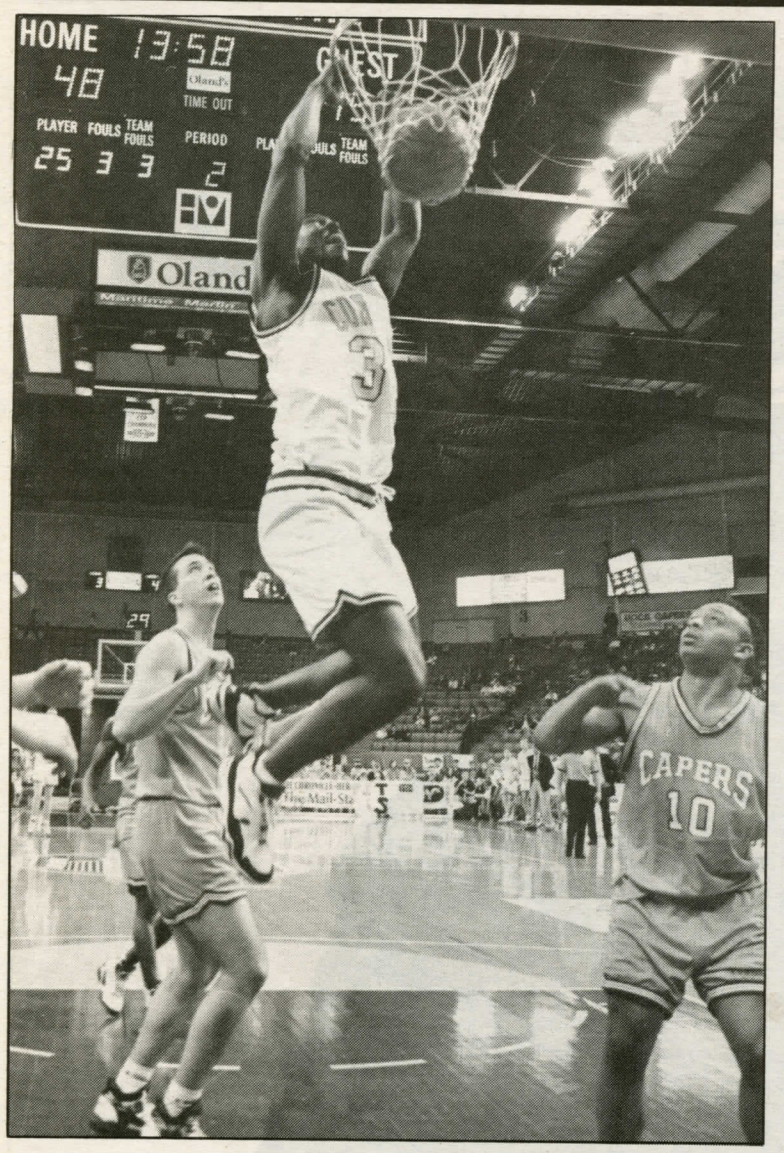


Sherbrooke Street facade of the new centre



photos by Barney Hynes

Stingers come home from Halifax empty handed

by Marie-Chantal Coté and Barney Hynes

The men's basketball team which finished its season undefeated with a 12-0 record but was demoted from first position nationally to third rank in the national tournament, was defeated by the sixth-ranked Brandon Bobcats on Friday.

Nine minutes into the game, the Stingers had a 23-11. Maxime Bouchard offensively scoring 10 points.

Unfortunately, at the 15 minute mark, the Stingers' energy was running out as Brandon scored 13 points, answered by only 5.

At the beginning of the second half, the Bobcats continued to dominate the scoring as they scored 16 unanswered points. Concordia spent the entire remainder of the game struggling to catch up after their dry spell, but the deficit was too great to overcome. Robert Ferguson, Concordia's player of the game led the scoring with 16 points and 6 rebounds while Brandon's best was Keith Vassal with 22 points

The 88-72 loss automatically sent Concordia to the consolation round and ended any hope of bringing home the championship.

In the consolation semi-final, Concordia tasted its one and only victory of the tournament defeating St-Mary's 82-67.

Concordia had an unusually slow start, scoring only 6 points to the St-Mary's Huskies' 10 in the first 5 minutes. At half time, even with Emerson Thomas' 11 points, the Stingers were behind 43-37.

Through the second half, Concordia caused many Huskies turnovers, playing effective defensive press, and outscored St-Mary's 45-24. In this game, Emerson Thomas exploded offensively, scoring 24 points and five rebounds.

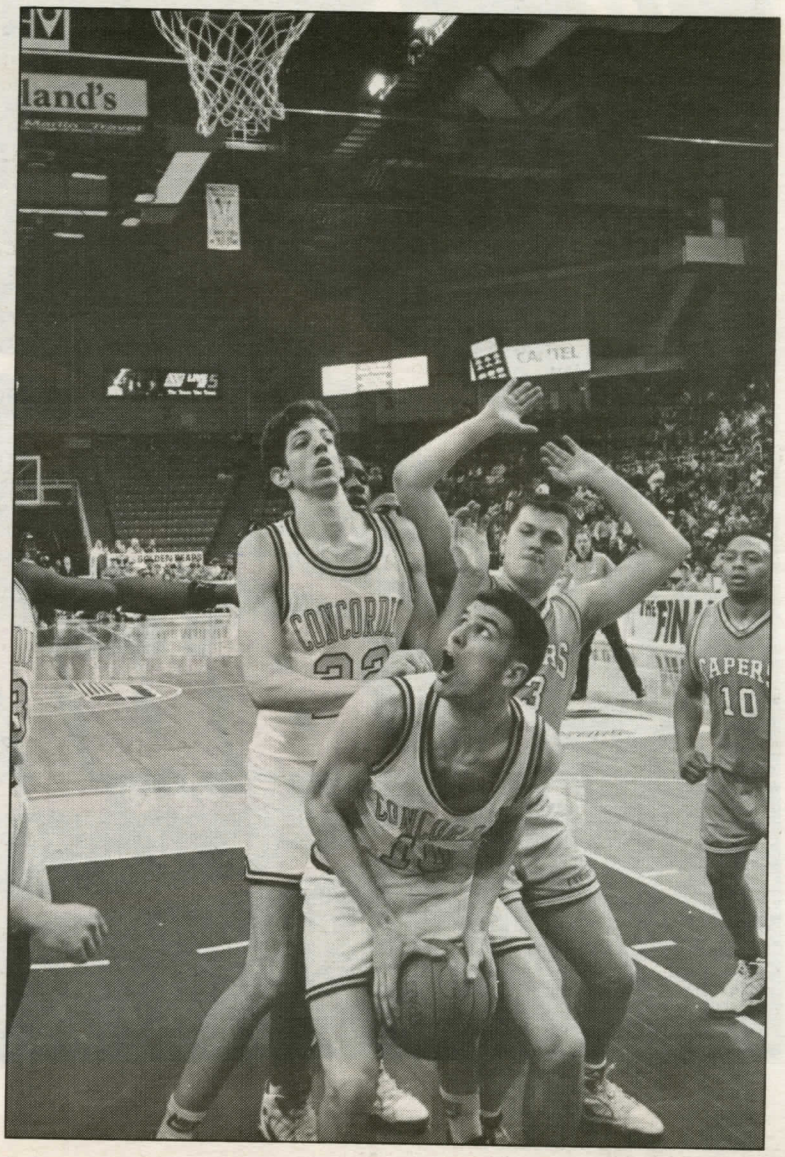
On Sunday, in the consolation final, Maxime Bouchard's 27 points were not sufficient to help Concordia grab fifth place. The Stingers were once again defeated, this time, by Cape Breton, by a score of 95-87, and came home empty handed and very disappointed.

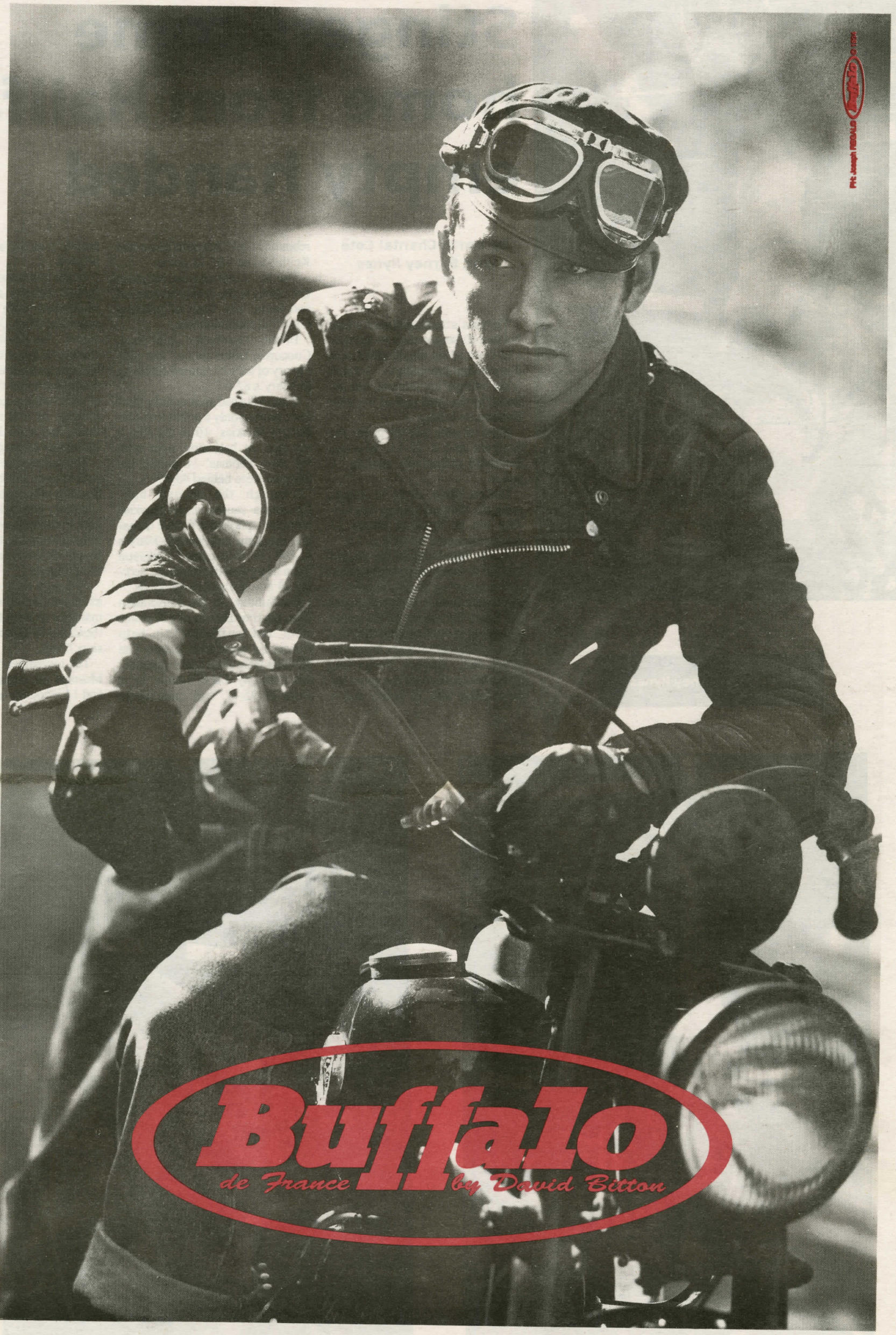
In the tournament final, second-ranked Alberta met first-ranked McMaster—both teams had been promoted when Concordia was demoted. The Alberta Golden Bears started the game with a strong stable offence as three of their players scored more than five points and ten of their players contributed to the scoring. At half time,.the Golden Bears had a 41-29 lead over the McMaster Marauder.

Through the second half, the first-ranked team's offence led by Marc Sontrop, who scored 8 points, Titus Channer, who scored 10, and by Jack Vanderpol, who also added 10 tried to overcome the deficit but the Bears' defence and offence were too effective.

Although they didn't dominate as they did in the first half, the Bears managed to keep the lead and win the CIAU 1994 national championship 73-66.

The tournament MVP was Bear Murray Cunningham with 14 points and 13 rebounds in the final game.

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